



CALL FOR PAPERS

# MUSIC TECHNOLOGY

XVI|2022

# Journal

The advent of electricity and its instrumental applications has given new impetus to the relationship between music and technology. The constant and progressive spread of electronics and digital tools has increasingly influenced the executive and creative areas of music, aligning the technological dimension always present in its evolutionary path to the demands of contemporaneity. Hybridizations between different genres have been developed. Expressive languages and horizons of scientific and technological research, unthinkable only a few decades earlier, have opened up.

**Music/Technology** attempts to explore this dimension, in the awareness that the relations between the musical world and the technological one are not linear but rather characterized by chronological and environmental mismatches. With the aim of making explicit - as we had already underlined in our first issue - the awareness that shows «how new categories of musical thought could be created thanks to the invention of devices and instruments whose impact on our ways of learning and conceiving sound phenomenon was decisive» (Hugues Dufourt).

The ratio line present in the title of the magazine therefore seeks to express precisely this, in all the values that one wishes to assign to that line. Ultimately, the urgency is to understand the creative, productive and realization mechanisms in which music fits thanks to its electrical and digital developments, while undertaking a reflection that allows us not to be overwhelmed by them.

## **Editor in Chief:**

**Marco Ligabue**, Conservatorio di Firenze

# On sound synthesis

**Guest editor: Marco Stroppa**

**Co-editor: Paolo Zavagna**

We are pleased to announce our **call for papers for the XVI issue (2022) of Music/Technology**. This issue welcomes contributions on new technological advances in sound synthesis and data sonification for music and composition, and their associated artistic/compositional results. Authors (composers, researchers, engineers or musicologists) are solicited to contribute by submitting articles that illustrate the influence between musical/sound works with their sound synthesis techniques. We particularly welcome contributions from composers/researchers.

We would like to encourage submissions of papers within the following general areas:

- New sound synthesis techniques and their creative/musical potentials
- How an old sound synthesis technique can be used or controlled in an innovative fashion by composers
- The strategies that an artist has to develop to express his or her own ideas in the usage of sound synthesis.

To be more precise, this is not an issue dedicated to synth making and DIY practices, but rather to computer synthesis techniques or their control. The journal publishes original articles – mostly in English but other languages are taken into account.

All submissions are subject to peer review. Acceptance may be conditional upon changes being made to the paper as directed by the reviewers. Final versions of the accepted contributions will be published in open access on the journal web site and on paper.

For submission please send it using Firenze University Press system:

**<https://oajournals.fupress.net/index.php/mt/about/submissions>**

If not already registered, you should register in the system.

Do not hesitate to write if you need further information or need any assistance.

**Submission deadline: 31st December 2021.**

**Submission format: <https://fupress.com/submissions-policy>**

(FUP Authors Guidelines).

Any multimedia contents (videos, images, data sheets, software, audios, scores, others) related to submissions are encouraged, and will be published online with a specific DOI on zenodo.org platform.